

April/May 2002

ARCHIVE

Hugh Hurd and Lelia Goldoni in John Cassavetes' "Shadows" (1959).

INSIDE:

Independent Cinema at the Archive

Chinese Martial Arts

Moving Image Archive Studies

AMIA

News & Notes



Left: Robert J. Flaherty's "Louisiana Story" (1948).

Right: Harvey Milk with Mayor George Moscone in "The Times of Harvey Milk" (Rob Epstein, 1984).

Arguably the greatest contributions to cinema in recent years lie not in Hollywood features, but in groundbreaking independent and international works frequently developed outside the mainstream. Recognizing that these works are at much greater risk of disappearing from the public sphere than larger-budget, studio-based cinema, the UCLA Film and Television Archive has made a commitment to collect, preserve and restore works representative of the full range of independent cinema.

THE SUNDANCE COLLECTION AT UCLA

In November 1997, the Archive partnered with the Sundance Institute to create "The Sundance Collection at UCLA." Individual filmmakers, as well as distributors like Miramax Films, Fine Line Features, Gramercy Pictures, New Line Cinema, October Films, Sony Pictures Classics, Strand Releasing and Trimark Pictures, have added 35mm and videotape copies of their films to the Collection. Films within the Sundance Collection at UCLA include: "Reservoir Dogs" (Quentin Tarantino, 1991), "Clerks" (Kevin Smith, 1994), "Menace II Society" (Allen and Albert Hughes, 1993), "Paris

is Burning" (Jennie Livingstone, 1991), "Boogie Nights" (Paul Thomas Anderson, 1997) and "A Walk on the Moon" (Tony Goldwyn, 1999)—along with other works from important directors like Ethan and Joel Coen, John Sayles, Jim Jarmusch, Atom Egoyan and many more. The Collection includes documentaries, narratives, shorts, festival films (some on 16mm), general release and limited release independent films.

PRESERVATION AND RESTORATION

In addition to its collection efforts, the Archive has also begun a targeted effort to preserve and restore independent cinema. The nature of independent film production and distribution, and the often limited financial resources attached to the films, frequently lead to sub-standard storage and handling—with the result that there may be difficulties in locating high quality printing elements even a few years after release. Clearly, independent films are excellent candidates for preservation and restoration.

The Archive's restoration program began in earnest with two classic independent works, Robert J. Flaherty's documentary "Louisiana Story" (1948) and Samuel Fuller's "The Naked Kiss" (1964). The project then shifted toward the type of cutting-edge



FROM THE DIRECTOR

3



films commonly associated with independent cinema, beginning with a full restoration of noted black filmmaker Charles Burnett's first feature, "Killer of Sheep" (1977). The Archive's preservationists then turned to the controversial Academy Award-winning documentary, "The Times of Harvey Milk" (1984) by Rob Epstein, documenting the life of the assassinated gay politician, and Efrain Gutierrez's "Chicano Love Is Forever" (1977), the first modern independent film by a Chicano filmmaker. "Louisiana Story" was presented in the 1998 Festival of Preservation, and all the other titles appeared in the Festival of Preservation in 2000.

CURRENT PROJECTS

Current preservation and restoration projects at the Archive include John Cassavetes' "Shadows" (1959), widely considered to be the father of modern independent film; "Multiple Sclerosis" (1970), a charming short film by amateur filmmaker Sid Laverents; and a selection of short features by Charles Burnett. Finally, the Archive is working in conjunction with director John Sayles' company Anarchists' Convention to preserve a quartet of his features: "The Return of the Secaucus Seven" (1980), "Lianna" (1983), "The Brother from Another Planet" (1984) and "Matewan" (1987). "Shadows" and "The Brother from Another Planet" screened at the Sundance Film Festival in January. Many of these titles will also be seen in the Archive's upcoming 2002 Festival of Preservation.

As usual, there are many exciting activities at the Archive.

Our **Commercial Services** department has been primarily dedicated to licensing footage from the Hearst Metrotone Newsreel Collection. This preserved newsreel footage has been used in major studio pictures, in television programs and in award-winning documentaries. After some restructuring and with new management in place, we will also be licensing additional collections for which we have the copyright. Some of these are the KTLA News Collection, 13,000 original news stories from the 1960s to the 1980s; the Paper Print Collection, 400 subjects from 1897-1915; Hollywood On Parade, a look at Hollywood personalities from the 1930s; the Soundies Collection, 350 musical shorts of the 1940s; and the DeNove Collection, footage of John F. Kennedy's 1960 presidential campaign.

In addition, we have been blessed by the donation of telecine equipment, allowing us to do much of our tape transfer work in-house. This donated equipment, coupled with a generous gift from **Hallmark Hall of Fame** and a grant from the **Louis B. Mayer Foundation** (see page 9) for additional equipment purchases, also allows us to preserve our valuable television collections and to transfer preserved films to digital formats that can be used for access purposes.

For the past six months, we have been redesigning our website. While this is still a "work in progress," we invite you to log on to **www.cinema.ucla.edu** and have a wander around the site. We are especially pleased with the upgrading of the Public Programming section. The new calendar is more "user friendly" and we will soon include film notes from past series, providing a valuable source of film bibliography. We are also pleased to present in the Collections section the entire **Hallmark Hall of Fame Collection** with credits, photos, reviews and award information. This rich database reflects the contents of our book, "Hallmark Hall of Fame: The First 50 Years."

Finally, we are proud to announce the dates of our biennial **Festival of Preservation: July 25 through August 24**. The Festival is our opportunity to present to the general public the preservation work the Archive has completed over the last two years. (See the back cover for a preview.) Mark the date in your calendars, and keep an eye out for our Summer Calendar with all the Festival details.

Timothy Kittleson
Director

CHINESE MARTIAL ARTS By Cornelia Emerson

4

The Hong Kong Economic and Trade Office in San Francisco has announced a pledge of \$174,000 as the Presenting Sponsor for a tribute to the Chinese martial arts film at the Archive in Fall 2002. Director John Woo has agreed to serve as chair of the advisory committee. This ambitious **Chinese martial arts** series will screen 15-20 feature films plus a selection of trailers, video interviews and in-person appearances by masters of the genre. Afterwards, a package of about 10 films will tour non-profit sites in North America.

The primary goal of the series is to counter the popular reputation of martial arts films as cheap, commercial vehicles lacking in artistic value. On the contrary, these films are to Chinese in Hong Kong and Taiwan what Westerns are to Americans—expressions of the deepest cultural as-

pirations and values, however stylized. Like Westerns, too, martial arts films have **universal appeal**. Although the wellsprings of the genre are uniquely Chinese—an amalgamation of folk acrobatics, opera and popular literature dating from the late nineteenth century—the genre began to transcend its origins in the 1960s. Now ardent fans can be found not only in Asia, but also in North America, Europe, Africa and the Middle East.

While the genre has begun to attract the interest of film scholars, serious study has been virtually impossible because of the lack of access to many of the seminal films of the 1960s and 1970s, when the martial arts film reached an apogee of creative energy and box office dominance. The Archive's series will be groundbreaking, as we aim to feature classic titles that have been out of circulation for over two decades, as well as rare silent martial arts serials from Mainland China and independent productions.



Left to right:
Director Ang Lee;
Annie Tang, director
of the Hong Kong
Economic and Trade
Office; director
Stanley Kwan;
and producer
Zhang Yongning.

In October, the Archive and the Hong Kong Economic and Trade Office in San Francisco presented the eight-film series "Hong Kong Neon," a celebration of the much-publicized recent renaissance of filmmaking there.

Kicking off the series was "Gen-X Cops" (Benny Chan, 1999), a box-office smash in Hong Kong. "Gen-X Cops" had its Los Angeles premiere in "Hong Kong Neon."

Lawrence Ah Mon's "Spacked Out" (2000), in its West Coast premiere, follows four adolescent girls. Screenwriter Aubrey Lam made her directorial debut in "Twelve Nights" (2000), a tale of young love, seen in its West Coast premiere. "Victim" (Ringo Lam, 1999), in its U.S. premiere, is

a taut crime thriller. In another West Coast premiere, "Juliet in Love" (Wilson Yip, 2000) tells the off-beat story of a woman who falls for a street hoodlum. Patrick Yau's "Expect the Unexpected" (1998), seen in its Los Angeles premiere, is a police drama noteworthy for its twists and turns. Finally, Yan-Yan Mak's low-budget first feature "Gege" (2001) is a spare look at a journey of self-discovery with almost a documentary feel.

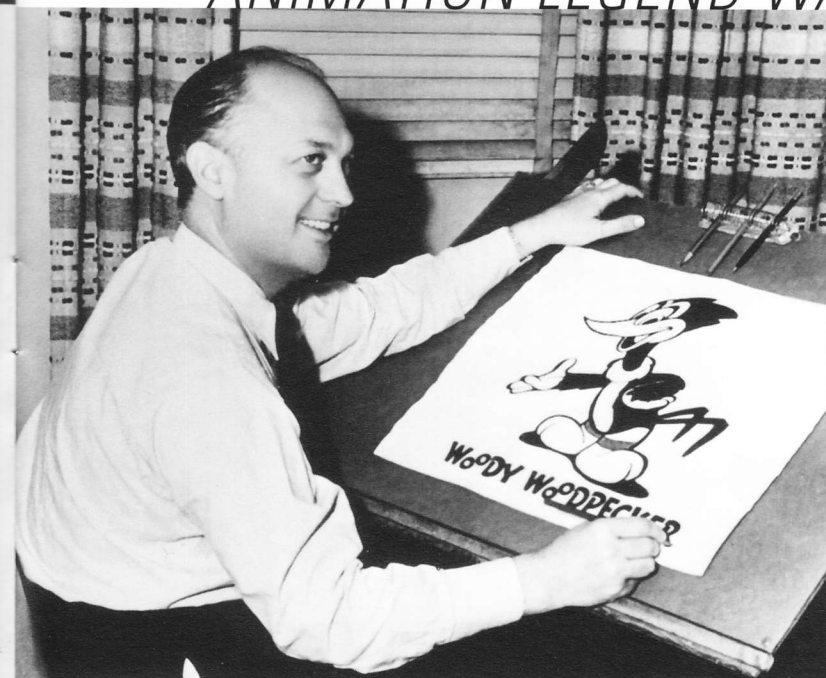
A highlight of "Hong Kong Neon" was the sneak preview of "Lan Yu," a new film by **Stanley Kwan**. The acclaimed director and his producer Zhang Yongning appeared in person after the film for a discussion with the audience. Annie Tang, the director of the Hong Kong Economic and Trade Office, director Ang Lee and actress Lisa Lu were also in attendance at the screening.

The Hong Kong Economic and Trade Office has been a friend of the Archive for many years. It sponsored the "Made in Hong Kong" series in 1997 and "Days of Being Doyle," spotlighting Hong Kong-based cinematographer Christopher Doyle in 1998. Last spring, it gave major support to "Hong Kong Fruit," a joint Archive and UCLA Comparative and Interdisciplinary Research on Asia program saluting filmmaker Fruit Chan. Another series with sponsorship from the HKETO was "Go, Johnnie To!" in the fall of 2001.

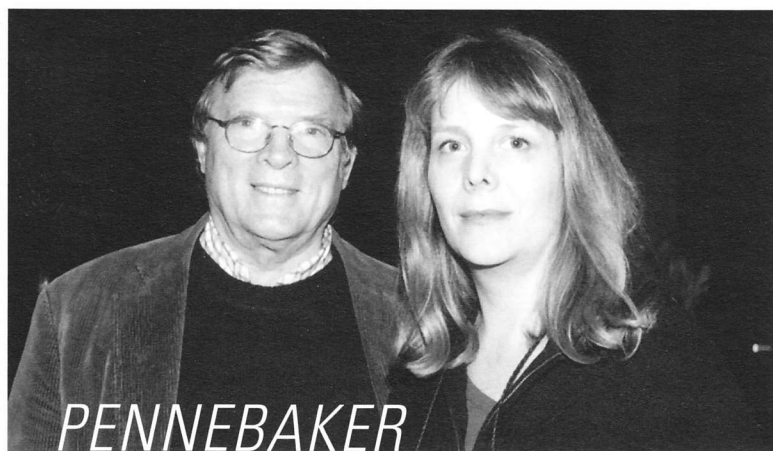
NEON By Cornelia Emerson

ANIMATION LEGEND WALTER LANTZ

5



On February 5, in appreciation of the Walter Lantz Foundation's generous support in establishing the Walter Lantz Digital Animation Studio at the School of Theater, Film and Television, the studio was formally dedicated with a tribute to Walter Lantz. Born in 1899, the legendary animator who created Woody Woodpecker began his career in animation in 1916. In 1929, he entered into a lifelong association with Universal Pictures that resulted in ten Academy Award nominations and nearly 600 cartoons. As part of the dedication, the Archive presented an evening of Lantz's cartoons, including all of his Oscar-nominated shorts. Also shown was a selection from the 1978 Academy Awards telecast, at which Lantz received an honorary Oscar "for bringing joy and laughter to every part of the world through his unique animated motion pictures."



**PENNEBAKER
AND HEGEDUS**

The Archive, Documentary Salon and the School of Theater, Film and Television, in cooperation with the International Documentary Association, joined forces to welcome the dynamic documentary team of D.A. Pennebaker and Chris Hegedus to the James Bridges Theater from February 15-17. The series opened with "Town Bloody Hall" (1979), recording the famous public confrontation of Norman Mailer with author Germaine Greer, NOW President Jacqueline Ceballos, poet/writer Jill Johnston and critic Diana Trilling. The subject: the feminist movement. Several films in the series were devoted to music, including "Shake—Otis at Monterey" (1986) and "Jimi Plays Monterey" (1986), showcasing Otis Redding and Jimi Hendrix at the 1967 Monterey Pop Festival. Closing night was "The War Room" (1993), the Academy Award nominated chronicle of Clinton's 1992 presidential campaign. Pennebaker and Hegedus made two in-person appearances during the three nights of screenings, and also hosted a documentary workshop that was free and open to the public.



TAHMINAH MILANI

On November 16, feminist Iranian director Tahmineh Milani appeared in person at a special screening of "Two Women" (1999) in the James Bridges Theater. The film traces the lives of two friends who are affected by the 1979 revolution and their reunion fifteen years later. Milani was jailed earlier in the fall in Iran on charges of supporting counter-revolutionary and armed opposition groups relating to her latest film, "Hidden Half." Although she has been released on bail, the charges have not been dropped, and the sentence can range to the death penalty. The event was presented by the Archive, the UCLA School of Theater, Film and Television, the Iranian Film Society and NEJ International Pictures, in association with the UCLA Center for Middle Eastern Studies and UCLA Iranian Studies.

MOVING IMAGE ARCHIVE STUDIES PROGRAM TO LAUNCH IN FALL 2002

By Kelly Graml

The UCLA Film and Television Archive has announced the launch of an M.A. degree program in **Moving Image Archive Studies (MIAS)**. This intensive, specialized two-year course of study is offered jointly by UCLA's Department of Film, Television and Digital Media and Department of Information Studies. Student applications for Fall 2002 were accepted through March 15.

"This new program will meet a pressing demand for a new generation of scholars and archivists in both the public and private sector," said **Peter Wollen**, chair of the UCLA Department of Film, Television and Digital Media. "We are excited about the potential benefits for this University and academic scholarship in general, as well as the important gains the film industry will realize."

Courses will be taught by a distinctive combination of UCLA faculty, top-level preservationists, academic scholars and technical experts. Subject matter to be taught includes: the history of all moving image media, the cultural responsibilities of selection and curatorship, access and programming for the public, collection management, cataloging and documentation, and technical aspects of preservation and restoration.

"The MIAS program brings together the strengths of three internationally recognized UCLA units: the Department of Information Studies, the Department of Film, Television and Digital Media, and the Film and Television Archive," said **Michele Cloonan**, chair of the Department of Information Studies. "The possibilities inherent in this collaboration are quite exciting."

The new program will link a rigorous course of study to hands-on activities at UCLA's own Film and Television Archive as well as off-campus sites. Extensive apprenticeship opportunities will be available at archives, media libraries, film and television studios, laboratories, digital post-production houses, and other facilities which are unique to the greater Los Angeles area.

"Moving images are arguably the most pervasive and influential media of the twentieth century. They are at once art form, historical document, cultural artifact, market commodity, political force and omnipresent part of popular culture," said **Steven Ricci**, the Archive's Head of Research and Study and Secretary General of FIAF (the International Federation of Film Archives). "If we consider the continual growth of media types and outlets, if we pay any attention at all to the rapid expansion of new technologies, such a program is simply crucial to our culture."

Graduates of the program will go on to work in a widely diverse spectrum of national, regional and local archives; museums; historical societies; research institutes; production studios; broadcast companies; stock footage suppliers; film, video and sound transfer laboratories; digital post-production and restoration houses; state-of-the-art vault and inspection facilities; asset management software developers; and other preservation service providers.

The development of the Moving Image Archive Studies program has been generously supported by a number of prestigious institutions: for planning and testing, the U.S. Department of Education's **Fund for the Improvement of Postsecondary Education**; for program deployment and inauguration, the **National Endowment for the Humanities**; and for building the curriculum, the **Academy Foundation**.

The UCLA Program in Moving Image Archive Studies will be highly selective, with a maximum of ten students admitted each year. For further information about the program, please refer to the Archive Website at: www.cinema.ucla.edu or contact MIAS Program Coordinator **Lynn Boyden** at lynn@ucla.edu.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- Building a broadly representative collection of motion pictures and broadcast programming.
- Rescuing our endangered moving image heritage through film and television preservation and restoration.
- Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- Supporting scholarly research, media production and publication.

ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

Preservation Circle
\$20,000 or more

The Director's Circle
\$10,000

Benefactor
\$5,000

Sponsor
\$2,500

Patron
\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

THE ARCHIVE COUNCIL
UCLA Film and Television Archive
302 East Melnitz
Box 951323
Los Angeles, CA 90095-1323
(310) 206-8013

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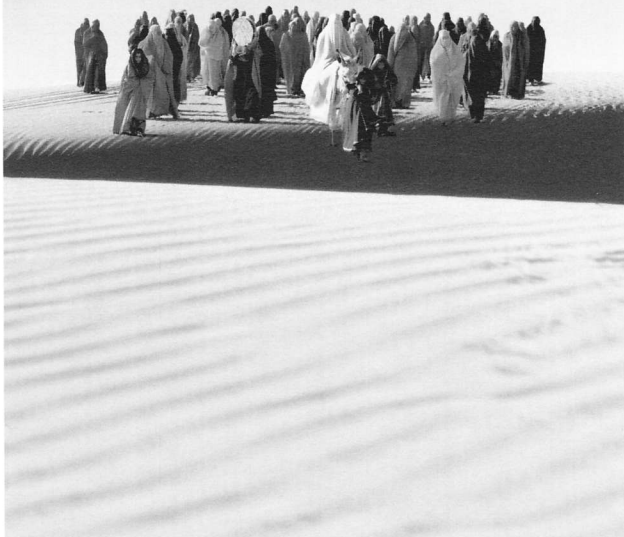
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DEVELOPMENT



"Kandahar" (Mohsen Makhmalbaf).

IRANIAN CINEMA WINS SUPPORT

Film executive Mark Amin, through the Bijan Amin and Soraya Amin Foundation, made a donation of \$15,000 to help the Archive present the 12th Annual Celebration of Iranian Cinema in Winter 2002. The opening night film was Cannes Jury Prize winner "Kandahar" by Mohsen Makhmalbaf, a devastating account of an Afghan exile's return to her homeland under Taliban rule. The evening launched a fundraising drive to support the Archive's yearly look at Iranian filmmaking.

CALIFORNIA ARTS COUNCIL



The California Arts Council has awarded the Archive a grant of \$31,696 to fund public programming in 2001-02. This support makes possible the presentation of international programs such as "Kon Ichikawa," "Contemporary Latin American Films," the 12th Annual Celebration of Iranian Cinema and "Kids' Flicks."

DROWN FOUNDATION

The Joseph Drown Foundation has announced a grant of \$10,000, to be used for the preservation of selected portions of the Archive's Hearst Metrotone News collection. "The newsreels you are saving are truly national treasures," wrote Norman C. Obrow, president of the foundation.

THE FILM FOUNDATION

In recent months, Martin Scorsese's Film Foundation has made donations totaling \$100,000 to support preservation work on "The Barefoot Contessa" (Joseph L. Mankiewicz, 1954), "Fair Wind to Java" (Joseph Kane, 1953), "Letter from an Unknown Woman" (Max Ophuls, 1948) and "Night of the Hunter" and selected outtakes (Charles Laughton, 1955). An additional gift of \$50,000 from The Film Foundation will support other selected preservation projects including John Cassavetes' "Shadows" (1959).

GO, JOHNNIE TO!

In November the Archive joined with the Asian Film Foundation to salute Hong Kong producer-director Johnnie To ("Fulltime Killer," "The Mission"). The Hong Kong Economic and Trade Office in San Francisco and Nestle each donated \$5,000 to present the series, while Tai Seng Video Marketing contributed \$2,000 plus in-kind services.

HALLMARK GIFT

Hallmark Cards, Inc. has made a \$75,000 gift for the purchase of equipment to enhance television preservation activities at the Archive. The gift comes in the form of an initial \$50,000 and a pledge of \$5,000 a year over the next five years. The company also paid for the publication of "Hallmark Hall of Fame: The First Fifty Years," a history of the illustrious, long-running series researched and written by the Archive Research and Study Center.



Orson Welles on the set of "It's All True" (1942).

L. A. FILM CRITICS

The Los Angeles Film Critics Association has made a donation of \$9,000 for film preservation at the Archive. It will be applied to the preservation of Orson Welles' magnificent unfinished "It's All True" (1942).

LOUIS B. MAYER FOUNDATION

The Louis B. Mayer Foundation has made a two-part award to the Archive. The first part contributes \$14,500 in matching funds to preserve three titles in the "Saving the Silents" project organized by the National Film Preservation Foundation. The titles are "Crooked Alley" (1923), "War on the Plains" (1912) and "Who Pays?" (1915). The second part of the grant allocates \$20,000 to purchase additional equipment for the Archive's telecine suite.

MYRA REINHARD FAMILY FOUNDATION

The Myra Reinhard Family Foundation has made two recent grants to the Archive. The first award of \$44,312 is to fund reorganization of the Archive's preservation vaults in the Southern Regional Library Facility. A second award of \$24,349 will fund ongoing work on the electronic encyclopedia of moving image formats, a key curricular resource for the new Moving Image Archive Studies program.

2001 AMIA CONFERENCE

By Todd Weiner

10

Portland, Oregon welcomed the 11th Annual Conference of the **Association of Moving Image Archivists** from November 6-10, 2001. Many in the archiving world see the AMIA conference as a crucial fusion of moving image education, technology, accessibility, and institutional and personal networking. The AMIA conference welcomes everyone from students and individual collectors to the staff members of the world's archives—all who share the common goal of preserving the moving images of our artistic and cultural heritage. This year's conference had the traditionally wide variety of topics, but also included the Small Gauge Film Symposium. Presented by the Small Gauge Task Force, this symposium brought much needed attention to the world of 8mm, Super 8, 9.5mm, 22mm, etc.

Once again, the UCLA Film and Television Archive remained a strong presence at the AMIA conference. Film Preservationist **Ross Lipman** presented Sid Laverents' "Multiple Sidosis" at "If It Moves We'll Shoot It, A Screening of Films Created By California Amateur Film Clubs." (The new preservation work done on "Multiple Sidosis" will make its Los Angeles debut at the Eleventh Festival of Preservation held by the Archive this summer.) Assistant Film Preservationist **Rita Belda** continued her successful Conference Mentoring Breakfast with the help of Cataloging Assistant **Amy Mockoski**. Hosted by the AMIA Education Committee, this breakfast paired new AMIA conference attendees with a wide variety of experienced mentors in the archiving world.

The Archive's Cataloging Department had particularly active and successful participation in this year's conference. Assistant Cataloger **Andrea Leigh** moderated the symposium "Student Perspectives in Moving Image Archival Education," presented by the UCLA Student Chapter of AMIA and the AMIA Education Committee. Featuring students who have pursued an advanced degree related to moving image archiving, this panel explored the many issues involving the world of formal archival studies and training. Cataloger **Jane Johnson** was discussion moderator for the panel concerning the AMIA Moving Image Gateway Project. Johnson serves as the current chair of the Cataloging and Documentation

Committee and an active member of the Digital Asset Task Force Steering Committee. She was also a mentor at the Conference Mentoring Breakfast. Cataloging Supervisor **Martha Yee** was a key presenter at the Cataloging Workshop, with support from Cataloging Assistant **Amy Mockoski**. The Cataloging Workshop was a hands-on seminar covering traditional and archival cataloging techniques, tools and future challenges to that field.

Each year the highly anticipated Archival Screening Night provides a rare opportunity to see archival holdings of note. Highlights of this evening included completed restoration and preservation projects and also works in progress, all in widely varied formats (including video and film from 8mm to Cinerama). Held in Portland's historic Hollywood Theater, this year's screening night offered glimpses of vintage commercials, rare television appearances, turn of the century documentary footage, dye transfer trailers, and early home movies of Hollywood celebrities, to name just a few. This was an amazing opportunity for archival institutions of all sizes to celebrate and appreciate our collective works and efforts.

A constant conference highlight is "The Reel Thing" screening, organized by Grover Crisp and Michael Friend (both of Sony Pictures). This impressive and fascinating afternoon focused primarily on moving image technical issues and conservation, preservation and restoration.

The AMIA conference has become a central activity for the UCLA Film and Television Archive in continuing staff education, and a source of inspiration for daily operations. Staff members attended a wide variety of sessions, panels, screenings and workshops throughout the course of the week. In addition, staff had the opportunity to make and renew professional relationships in the archiving world. Other Archive attendees at the 2001 AMIA gathering included former Film Laboratory Technician **Julia Devine**, Collection Services Manager **Rosa Gaiarsa**, Senior Administrator **Charles Hopkins**, Film Laboratory Technician **James Mockoski**, Assistant Film Preservationist **Nancy Mysel** and Assistant Motion Picture Archivist **Todd Wiener**.

KEY ART AWARDS COLLECTION

"The Hollywood Reporter" will donate its Key Art Awards competition print and trailer entries to UCLA, with the trailers being given to the Archive. The Collection will begin with the entries from the 31st annual awards competition, the only awards program to recognize excellence in motion picture marketing and advertising. This year's awards ceremony will be held in June.

UCLA will archive, catalog and store the entries from the Key Art Awards competition. To make the entries accessible for study, the Archive's Research and Study Center will create finding aids and study guides to make students and scholars at UCLA, outside researchers, marketing executives, art directors and film directors aware of the Collection.

"The partnership with UCLA to establish The Hollywood Reporter Key Art Awards Collection is a natural one," said **Robert J. Dowling**, editor-in-chief and publisher of the trade paper. "Our continued sponsorship of the Key Art Awards underscores 'The Hollywood Reporter's' commitment to the film marketing community. Now we've taken the next step to extend the impact of this community's creative and artistic excellence to others who may benefit."

Archive Director **Tim Kittleson** noted that "a collection of this kind exists nowhere else and allows future study of marketing as it relates to the film industry. We are delighted to partner with 'The Hollywood Reporter' in establishing such an innovative and important addition to our holdings."

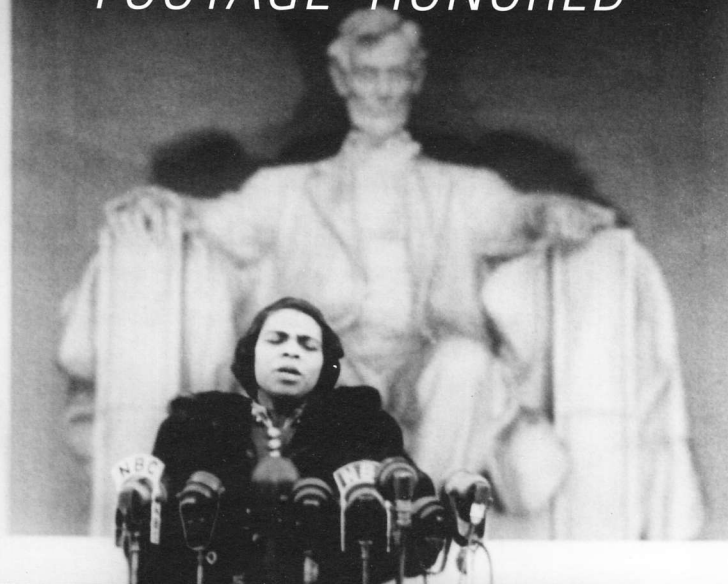
Since its debut in 1972, the Key Art Awards has received over 15,000 entries representing the work of some of the industry's brightest art directors, copywriters, trailer producers and editors, illustrators, photographers, Web site designers, studio executives and vendors. New this year is the addition of two student categories: Student One-Sheet and Student Trailer.

Top news-gathering and publishing organization "The Hollywood Reporter" serves the global entertainment industry with five editions: Daily, Weekly, Online, E-Mail and THR-East. "The Hollywood Reporter" is published by VNU Business Publications USA, a part of VNU Business Media.

UCLA IN L.A. DAY

Historic newsreel clips from the Archive's Hearst Metrotone News collection were exhibited on October 25 at "UCLA in L.A. Day," so proclaimed by City of Los Angeles Mayor James K. Hahn. In honor of Edward Augustus Dickson, one of the university's founders, officials at the ceremony dedicated an area adjacent to some of UCLA's original buildings as Dickson Court.

MARION ANDERSON FOOTAGE HONORED



In December, James Billington, the Librarian of Congress, selected newsreel footage of Marian Anderson's 1939 concert at the Lincoln Memorial as one of the 25 films added to the National Film Registry at the Library of Congress. The Marian Anderson footage was recommended by the National Film Preservation Board, which advises the Librarian on films of aesthetic, cultural and historical significance. The Archive holds the most complete newsreel footage of the concert and has restored it. This is only the fourth time in the history of the National Film Registry that newsreel footage has received this highest accolade.

THOMAS E. MURRAY: A REMEMBRANCE By Charles Hopkins

12

Archive Council member Thomas E. Murray died in the Bay Area on September 29 after a long struggle with cancer.

I first met Tom when he introduced himself to me in the lobby of the James Bridges Theater about ten years ago. He told me that he lived in San Francisco, but often flew down to attend film programs in the Los Angeles area. He was particularly interested in silent films shown with live musical accompaniment. Soon after, I began receiving regular copies of the "Live Cinema Calendar," a newsletter he published that contained information about silent film screenings in all parts of the country. This was illustrated with original advertising cuts from San Francisco newspapers of the teens and 1920s, and must have taken him many hours and days to pull together every two or three months.

I discovered that Tom approached everything he was interested in with the same thoroughness and enthusiasm. After he learned that I was an occasional visitor to Eureka, where he was born, and other areas in Northwestern California, he often sent me books and pamphlets, some written by himself, dealing with various aspects of North

Coast history. Characteristically, he combined his love of his birthplace with his love of film. Among his publications were a detailed history of filmmaking in Northwestern California and a history of movie theaters in the region.

Tom contributed generously to the Archive's film preservation program for many years. He took an active interest in the films we preserved with his funding, asking us to compile lists of possible projects from which he would select the films that intrigued him. We never minded this effort, because Tom often chose lesser known films that were unlikely to interest other donors. Films partially or wholly preserved with Tom's support included the silent serial "Ruth of the Rockies" (1920), "Molly O" (1921) with Mabel Normand, "When a Man Loves" (1927) with John Barrymore, and a group of color cartoons produced in the early 1930s by animation pioneer Ub Iwerks.

In recent years Tom and I would meet for lunch or dinner whenever he visited Los Angeles. Over these meals, I learned that he was a former executive of Del Monte Foods, where he worked for thirty years before he took advantage of an opportunity for early retirement. Since then, he had traveled extensively

DAVID SWIFT

By Dan Einstein



David Swift.

The Archive was saddened to learn of the death of its longtime friend David Swift, creator of the wonderful and whimsical television series "Mr. Peepers." Swift, a TV pioneer and prolific writer-director-producer active in Hollywood since the 1930s, died on December 31. He was 82.

A native of Minnesota, Swift dropped out of high school, hopped a freight train to Los Angeles, and was hired at the Walt Disney Studio as an office boy. In 1942, he was promoted to animator and worked on such classic films as "Snow White" and "Pinocchio." After a stint as a bomber pilot in World War II, Swift returned to Hollywood and wrote radio sketches for comedians Jimmy Durante, Bob Hope, Red Skelton and Danny Thomas.

In 1948, he segued into television scripting. After seeing Wally Cox perform in a New York nightclub, Swift wrote "The Copper," an episode of "Goodyear Television Playhouse" that brought Cox's wry, quirky talents to the attention of NBC. Soon after, in association with legendary producer Fred Coe, Swift created the comedy series "Mr. Peepers," a nationwide sensation from 1952 to 1955 that is regarded as one of the true classics of American television.

Other programs created by Swift include the 1953-54 series "Jamie"; the 1963-64 sitcom "Grindl"; the 1965-66 comedy "Camp Runamuck"; and "Arnie," a 1970-72 comedy series featuring Herschel Bernardi.

In the early 1960s Swift returned to Disney to direct motion pictures, where he wrote and directed "Pollyanna" (1960) and the smash hit "The Parent Trap" (1961). Additional film credits include "Good Neighbor Sam" (1964), "Under The Yum Yum Tree" (1963), "The Interns" (1962) and "How To Succeed In Business Without Really Trying" (1967).

throughout Europe and North America, where he was a regular at many film festivals and special screenings. Some of our meetings took place during Cinecon, the annual Cinephiles convention held in Los Angeles every Labor Day weekend. When we met at Cinecon in September 2000, I was startled to see how thin and gray he had grown. This proved to be the last time he was able to travel to Los Angeles. Some weeks later, he calmly told me that he was dying. Not then or in the remaining months of his life did I ever hear him utter a word of complaint.

After his death, there was a flood of postings from Tom's fellow silent film enthusiasts on the Internet news-group alt.movies.silent. They all wrote of his kindness and the generosity with which he shared from his inexhaustible store of knowledge and information. Tom was a modest man. He would have blushed to read their tributes, but I think he would have been pleased. In the words of one correspondent, "We need more people like Tom, and now we have one less."

Swift's connection with the Archive began in the late 1970s when he donated his kinescopes of "Playhouse 90," "Omnibus," "Studio One," "Philco Television Playhouse" and "Climax." A few years later, he and Fred Coe's widow, Joyce, presented the Archive with one of our most treasured collections: kinescopes (and the rights thereto) of over 100 episodes of "Mr. Peepers." He continued to contribute additional television programs and motion pictures to the Archive.

Swift was happy to make himself available to the Archive on a number of public occasions and graciously appeared as a special guest at several Archive events: our 1989 Festival of Preservation salute to "Mr. Peepers"; a 1997 evening devoted to "Mr. Peepers" presented in association with the Academy of Television Arts & Sciences; and the 2000 Festival of Preservation tribute to Fred Coe. At each he regaled audiences with delightful and candid stories from television's early days. The Archive will miss David Swift, but will always treasure and fondly remember its long association with him.

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MOTION PICTURE ACQUISITIONS

From Mrs. Patricia Kelly, the Archive has acquired private home movies and various motion picture appearances of her late husband, **Gene Kelly**. Footage includes 35mm segments of the "Broadway Ballet" dance number from "Singin' in the Rain" (Gene Kelly, Stanley Donen, 1952), the "Slaughter on Tenth Avenue" number from "Words and Music" (Norman Taurog, 1948) and the rarely seen construction site dance number in "Living in a Big Way" (Leo Gogarty, 1947). **New DGA Motion Picture Industry Conservation Collection prints** (mostly released from 2000 to 2002) continued to be acquired from studios around town. **From 20th Century Fox**, the Archive received a number of titles including "Planet of the Apes" (Tim Burton), "Cast Away" (Robert Zemeckis), "Sexy Beast" (Jonathan Glazer), "Moulin Rouge!" (Baz Luhrmann), "Quills" (Philip Kaufman) and "Behind Enemy Lines" (John Moore). **Buena Vista Pictures** deposited their prints of "Pearl Harbor" (Michael Bay), "Oh Brother, Where Art Thou?" (Joel Cohen), "All the Pretty Horses" (Billy Bob Thornton), "Unbreakable" (M. Night Shyamalan), "The Shipping News" (Lasse Hallstrom) and "The Princess Diaries" (Garry Marshall) among others. From **Dimension Films** the Archive received "Imposter" (Gary Fleder). **Dreamworks** deposited prints of "Evolution" (Ivan Reitman) and "The Curse of the Jade Scorpion" (Woody Allen). From **MGM/UA**, the Archive received "Original Sin" (Michael Cristofer), "Heartbreakers" (David Mirkin), "Legally Blonde" (Robert Luketic), "Three Strikes" (D.J. Pooh), "Mr. Accident" (Yahoo Serious) and "Jeepers Creepers" (Victor Silva). **New Line** contributed "The Lord of the Rings" (Peter Jackson) and "Life as a House" (Irwin Winkler). **Paramount** prints include "Company Man" (Peter Askin) and "You Can Count on Me" (Kenneth Lonergan). **Sony Pictures** deposited titles including "The Glass House" (Daniel Sackheim), "Baby Boy" (John Singleton), "Ali" (Michael Mann), "Riding in Cars with Boys" (Penny Marshall), "Black Hawk Down" (Ridley Scott) and "Ghosts of Mars" (John Carpenter). **Warner Bros.** deposits included "3,000 Miles to Graceland" (Demian Lichtenstein), "Proof of Life" (Taylor Hackford), "Cats and Dogs" (Lawrence Guterman), "Swordfish" (Dominic Sena), "Exit Wounds" (Andrzej Bartkowiak) and "Sweet November" (Pat O'Connor).

SCREENINGS

The **Stanford Theatre** continued its long relationship with the Archive with its recent Sherlock Holmes series. Prints used for this series throughout January included "Pursuit to

Algiers" (1945), "Terror By Night" (1946) and "Dressed to Kill" (1946) (all directed by Roy William Neill). The Archive was also a major part of the Stanford Theatre's Cary Grant festival that kicked off in January. Such early Grant films included "This Is the Night" (Frank Tuttle, 1932), "Merrily We Go to Hell" (Dorothy Arzner, 1932), "Blonde Venus" (Josef von Sternberg, 1933), "She Done Him Wrong" (Lowell Sherman, 1933) and "I'm No Angel" (Wesley Ruggles, 1933) among others.

The **American Cinematheque** used Archive prints in their highly successful "Dye-Transfer Technicolor" series: "Forever Amber" (Otto Preminger, 1947), "Blood and Sand" (Rouben Mamoulian, 1941), "Samson and Delilah" (Cecil B. DeMille, 1949), "A Fistful of Dollars" (Sergio Leone, 1964) and "For a Few Dollars More" (Sergio Leone, 1967). The AFI Third Decade Council screened the Archive print of "Caught" (Max Ophuls, 1949). The **Cleveland Cinematheque** screened "Brewster McCloud" (Robert Altman, 1970). "Seven Men from Now" (Budd Boetticher, 1956) continued its ongoing success at the **Miami Film Festival** and was also used along with "Bullfighter and the Lady" (Budd Boetticher, 1951) for the moving Budd Boetticher memorial at the **American Cinematheque**. The **American Museum of the Moving Image** screened the short film "The Fatal Glass of Beer" (1933) and **Walker Art Center** used "Evangeline" (Edwin Carewe, 1929) in their programming efforts. The **Austin Film Society** screened "The Wild Party" (Dorothy Arzner, 1929); **AFI** at the John F. Kennedy Center screened "Brewster McCloud" (Robert Altman, 1970); the **Pacific Film Archive** presented "The Love Parade" (Ernst Lubitsch, 1929); the Pan-African Film Festival screened "Dutchman" (Anthony Harvey, 1966); and the **Freedom Film Festival** screened prints of "The Whistling Cobbles" (1971) and "Singing on a Treadmill" (1974) (both directed by UCLA Professor Gyula Gazdag). Topping off this busy season, "Shadows" (John Cassavetes, 1959) and "The Brother from Another Planet" (John Sayles, 1984) made their recent preservation debuts at the **Sundance Festival** in Park City, Utah.

TELEVISION ACQUISITIONS

The Archive has recently received numerous noteworthy acquisitions for the television collection. **Pat Boone Enterprises** deposited 16mm kinescopes of 122 episodes of "The Pat Boone Chevy Showroom" (1957-60) and other Pat Boone highlights including "The Chevy Showroom" (7/3/58), "The Dinah Shore Chevy Show"

(3/22/57) and "Bulova Watch Time" (4/20/61). A recent donation from Lawrence A. Mirisch included 16mm prints of 90 episodes of "Bat Masterson" (1958-61), 103 programs of "Highway Patrol" (1955-59), 94 episodes of "Sea Hunt" (1957-61) and 62 programs of "Tombstone Territory" (1957-59). From Mrs. Patricia Kelly, the Archive received 16mm kinescopes featuring her late husband **Gene Kelly**. The Gene Kelly acquisitions included "Omnibus-Dancing: A Man's Game" (12/21/58) featuring athletes Mickey Mantle, Johnny Unitas, Bob Cousy and Sugar Ray Robinson; and episodes of "Pontiac Star Parade: The Gene Kelly Show." The **Academy of Motion Picture Arts and Sciences** deposited 16mm films and kinescopes of programs by director Ted Post, whose television achievements include episodes of "Gunsmoke," "Studio One," "Personal Appearance Theater" and 11 episodes of "Armstrong Circle Theater" (1951-52). Other acquisitions of note include **Hallmark Cards, Inc.'s** "The Devil's Disciple" (11/20/55) with Maurice Evans and Ralph Bellamy; a 2" videotape from CBS of "We Two: Pilot" (1972), an unsold, unaired pilot written by Rod Serling and directed by Carl Reiner; and a Betacam SP videotape of the stirring telethon "America: A Tribute to Heroes" honoring and supporting the victims of the 9/11 attack.

COMMERCIAL SERVICES

Archival footage from the Hearst Metrotone News collection and KTLA news footage from the 1960s and 1970s continue to be licensed to a variety of clients. The **three major networks** ABC, CBS and NBC have recently utilized Archive footage, as have the **cable outlets** A&E, American Movie Classics, E! Entertainment, ESPN, HBO and the History Channel. Commercial Services also serves an international clientele, with frequent clients such as the BBC and NHK. "Access Hollywood," "Entertainment Tonight," "National Geographic" and "The Oprah Winfrey Show" are some of the programs that have recently drawn on Archive footage. The Archive provided material for the feature film "**The Majestic**." 20th Century Fox Television used footage for its upcoming Oliver Bean pilot. Archival footage was seen in **A&E's** "Before They Were Stars: Jan and Dean," **Access Hollywood's** segment on the Beatles, a **CBS** biography of Robert Kennedy, **ESPN's** "Season of Change: The African American Athlete" and an **NBC** production on Muhammad Ali. Other documentaries using Archive footage focused on Prohibition, Irving Thalberg and Martin Luther King.

TRAVEL

Programmer **Cheng-Sim Lim** was at the Toronto

International Film Festival in September, and in January traveled to Beijing and Hong Kong to research titles for an upcoming series on the Chinese martial arts film. In October, Head of Research and Study **Steven Ricci** attended the FIAF Executive Committee meeting and chaired the Second Century Forum in Sacile, Italy. Film Preservationist **Robert Gitt** appeared at the London Film Festival in November with the recently restored "B" movie "The Sin of Nora Moran" (Phil Goldstone, 1933). Also in November, a number of Archive staff attended the AMIA Conference in Portland, Oregon (see article on page 10). **Martha Yee** was in New Orleans in January for the American Library Association Midwinter meeting; she is currently serving as Chair of the Cataloging and Classification Section, Association of Library Collections and Technical Services. In February, Steven Ricci attended the Council of North American Film Archives (CNAFA) in Durango, Mexico. Robert Gitt spoke at The Stanford Theatre in Palo Alto in March at a screening of a new restoration of "The Awful Truth" (Leo McCarey, 1937).

STAFF NOTES

The Archive has seen several staff changes over the past few months. **Yvonne Behrens** and **Ryan Chandler** have joined the Collection Services Department. **Mike Rupel** is a new Motion Picture Collection Assistant. After successfully completing seven exams, Systems Administrator **Tony Chow** has achieved the status of a Microsoft Certified Systems Engineer. **Lynn Boyden** has joined the staff as Moving Image Archive Studies Program Coordinator; she holds an MLIS degree and has worked in the UCLA Department of Information Studies and in the private sector as an information architect. In February **Jim Friedman**, former Manager of the Archive Research and Study Center (ARSC), became Head of Commercial Development; his responsibilities include Commercial Services and the telecine operation. Telecine Colorist **Howard Sisko** also shifted into the Commercial Services area. In March, former Motion Picture Archivist **Rob Stone** assumed a new position as Associate Curator for Collections, with responsibility for Cataloging and the Collections area. Senior Motion Picture Archivist **Charles Hopkins** transferred into a new position as Senior Administrator, Planning and Special Projects. Finally, **Jim Williamson** has returned to the Archive as Manager of the Research and Study Center; he had previously worked here as Assistant New Technologies Coordinator/NAPA Coordinator and more recently at Boeing Satellite Systems.

SUMMER PROGRAM: By Cornelia Emerson

FESTIVAL OF PRESERVATION



Above: An outtake from "Night of the Hunter" (Charles Laughton, 1955).

"The UCLA Film and Television Archive's Festival of Preservation is back among us, now more than ever the most exciting and satisfying film event on the Los Angeles calendar." This was high praise indeed from "Los Angeles Times" film critic Kenneth Turan in 2000.

The **Eleventh Festival of Preservation** returns this summer from July 25 to August 24 at the James Bridges Theater. The 2002 Festival of Preservation opens with **"The Barefoot Contessa"** (Joseph Mankiewicz, 1954), an opulent Technicolor film starring Humphrey Bogart and Ava Gardner.

The Festival is particularly rich this year in silent films, including a program of rare Vitagraph shorts from an early decade of filmmaking (1905-1914). Other silent titles include the Harold Lloyd classics "For Heaven's Sake" (Sam Taylor, 1926) and "The Kid Brother" (Ted Wilde, 1927).

The Festival also salutes the transition to sound with a Vitaphone program of shorts showcasing a rich array of vaudevillean talent, paired with Al Jolson's "Mammy" (Michael Curtiz, 1930) with music and lyrics by Irving Berlin.

As always, **classic Hollywood** is well represented with titles as various as "The Awful Truth"

(Leo McCarey, 1937), "Letter from an Unknown Woman" (Max Ophuls, 1948) and "Knock on Any Door" (Nicholas Ray, 1949). Mystery buffs will thrill to "Sherlock Holmes and the Voice of Terror" (John Rawlins, 1942), while Western fans will enjoy the Roy Rogers vehicle "Under Western Stars" (Joe Kane, 1938).

Another notable film is "Night of the Hunter" (1955), with Charles Laughton in his only directorial turn. There will also be a special presentation of outtakes from this film. Finally, the Festival will showcase **independent films** preserved by the Archive, notably "Shadows" (John Cassavetes, 1959) and a number of films by director John Sayles including "The Return of the Secaucus Seven" (1980), "Lianna" (1983), "The Brother from Another Planet" (1984) and "Matewan" (1986).

Special evenings in the Festival highlight the Archive's work in preserving classic animation, newsreels and television. This year's newsreel program focuses on music, humor and human interest stories, while the television event is a two-part salute to the Hallmark Hall of Fame.

Archive Home Page

Want to learn more about the Archive? Visit us at our Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at www.cinema.ucla.edu.

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